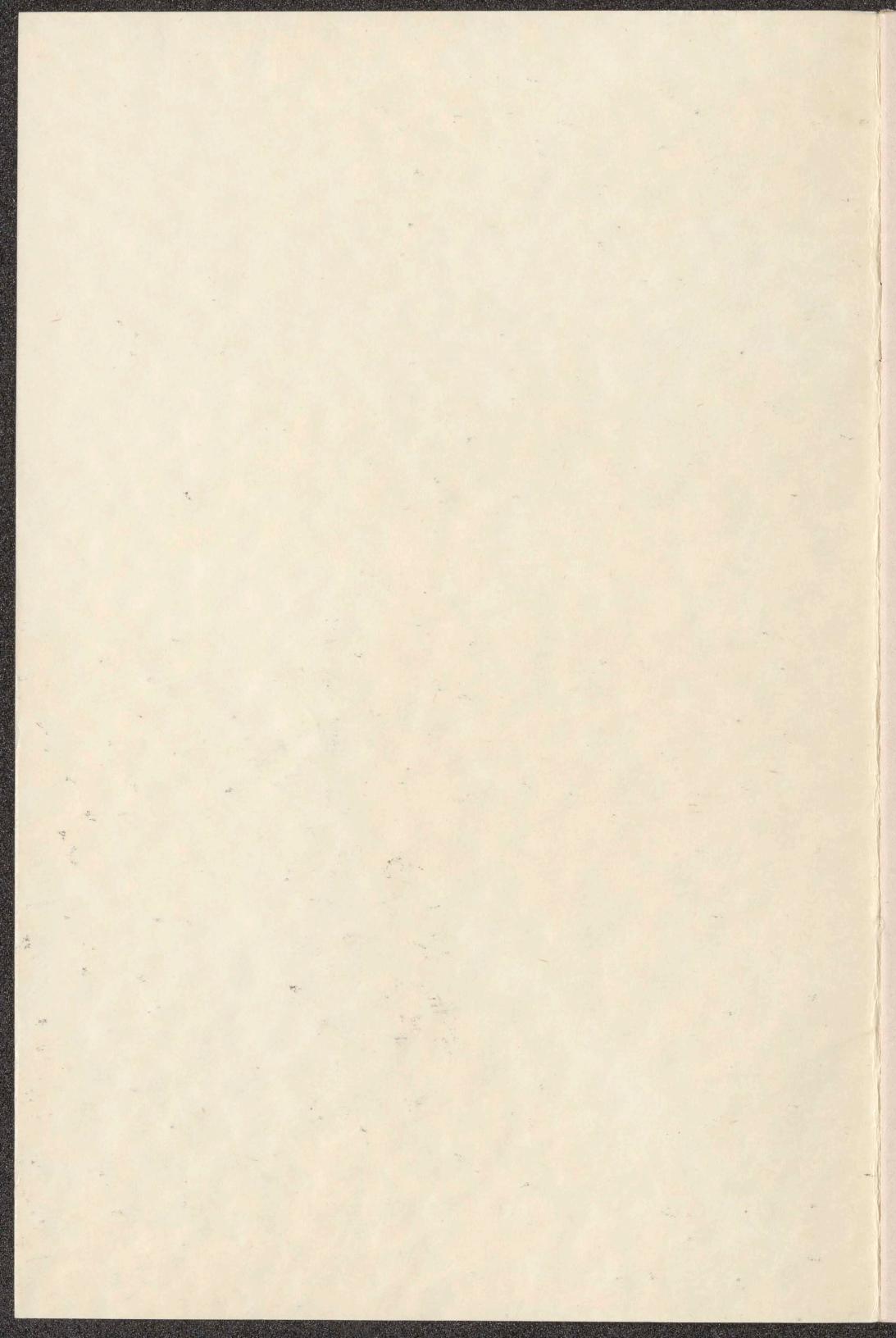




*Armenian
Bar
Dances*





Armenian
Bar
Dances

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IN WRITING FROM THE AUTHOR

FRANCES "AJOIAN" SCHLEADEWITZ

FRESNO, CALIFORNIA

FIRST PRINTING

MANUFACTURED IN THE UNITED STATES OF AMERICA BY

SIERRA PRINTING & LITHOGRAPH

FRESNO, CALIFORNIA

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ARMENIAN POLKA

(Cadril)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.
Record: "Cadril," Songs of Yerzinga Series, Lightning no 11-B.
Formation: Couples form circle, M on inside, bks. to center, W facing partners, upper arm hold position by both M & W. Simple combination of step close and polka or two-step used in this dance.

No record introduction, described M part, counterpart for W.

Count Step

- 1-3 M step close to L three times.
- 4 M step L, close R without changing weight.
Pause (slight bow)
- 5-7 M step close to R three times.
- 8 M step R, close L without changing weight.
Pause (slight bow)
- 9-24 Plain polka or two-step to M left in LOD, turning with partner at will, ending with M back to center.

Note: Counts 9 to 24 involve 16 polka steps with partners not necessary to retain circle formation as long as men finish polka step with bk. to center in order to do step close (1 to 4) to L in LOD.

—presented by Frances Ajoian

—notations prepared with assistance of Mary Spring

BARDEZUH MER

Our Garden

(Armenian Bar)

Source: Fresno, Calif., Roupen Chookoorian & Frances Ajoian.
Record 
Lighting No. 14A. Introduction 8 counts: Described in three parts of 8 counts each.
Formation Open circle, little fingers interlocked, held at shoulder height, small quick steps used through complete dance.

This dance originate in the town of Yerzinga which is near Airzoorum. It is usually danced by a mixed group of Men and Women at festive activities. A common characteristic of their dances is that they lead to the left instead of right and often swing their arms from the shoulder position forward and out to the "straight down" position and back up, accentuating the rhythm and stamp in the last part of the dance.

Count Part I

- 1 Step back on R.
- 2 Raise L in front of R, bending L knee. (Using same Heel)
- 3 Step L with L heel, toe slightly off floor. & ball position
- 4 Step L with R ball, slightly behind L. position 3 thru 8.)

* REF TIME DETROIT
SAHA Co. #1004
Side 2 - Board 5-B

- *** Pause.
- 5 Repeat No. 3. (L heel)
- 6 Repeat No. 4. (R ball)
- 7 Repeat No. 5.
- 8 Repeat No. 6.

- *** Pause.

Part II

- 1 Step back on L.
- 2 Raise R in front of L, bending R knee.
- 3 Step R with R ft.
- 4 Step R with L ft., next to R.

- *** Pause.
- 5 Dip L, bending both knees twd. L, pointing toes L.
- 6 Straighten knees, turning toes to point center.
- 7 Dip R, bending both knees twd. R, point toes R.
- 8 Straighten knees, turning toes to point center.

- *** Pause.

Part III

- 1 Step fwd. on R ft., twd. center, hands are brought down.
- 2 Hop on R ft., raising L ft. above ankle, hands are held dwn.
- 3 Step. fwd. on L ft., hands retract to original "up" position.
- 4 Stamp with R ft. slightly in front of L ft., hands are up.

- *** Pause.
- 5 Step back on R ft. hands are brought down.
- 6 Raise L ft. in front of R ft., hands are held down.
- 7 Step fwd. on L ft., hands retract to original "up" position.
- 8 Stamp with R ft. slightly in front of L ft., hands are up.

NOTE: There is a slight pause in the music after every fourth beat, which should be followed through the complete dance.

Part I—No. 5 to No. 8, body is turned slightly from R to L with each step.

Part III—No. 5 to No. 8, steps are repeated twice in succession to finish dance at the end of this record.

—presented by Frances Ajoian

BILBIL—Sokhag

(Lark Song, Armenian Dance)

Source: Roupen Chookoorian & Frances Ajoian, Fresno, Calif.

Record: Lightning No. 13-B, "BILBIL," Songs of Yerzinga Series.

Formation: Open circle, hands joined with little fingers interlocked held at shoulder height, small quick steps are used, leader on the left, dancing clockwise.

This is the Yerzinga version of the basic steps used in their various dances.

Introduction, 8 counts, described in 4 parts, 4 counts each.

Part	Count	Step
I	1	Step back on R ft.
	2	Raise L ft. in front of R ft., bending L knee.
	3	Step L with L ft.
	4	Step L with R ft., placing toe next to L heel.
		Pause.
II	1	Step L with L ft. (on the heel, toe slightly off floor).
	2	Step L with R ft. (ball, placing it slightly behind L ft.)
	3	Step L with L ft. (on heel toe slightly off floor).
	4	Step L with R ft. (ball, placing R toe next to L heel).
		Pause.
III	1	Step back on L ft.
	1	Raise R ft. in front of L ft., bending R knee.
	3	Step R with R ft.
	4	Step R with L ft., placing L toe next to R heel.
		Pause.
IV	1	Step fwd. on R ft., toward center.
	2	Hop on R ft., raising L ft. above R ankle.
	3	Step fwd. on L ft.
	4	Stamp with R ft. slightly in front of L ft.
		Pause.
		Repeat Part I thru IV to complete the record.

BUZDIGOOTS

("Youngster" — Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.
Record: Lightning no. 15-A "Buzdigoots," Songs of Yerzinga Series.

Formation: Open circle, hands joined with little fingers interlocked held at shoulder height.

This dance is the simple basic dance of the people of the area of Yerzinga. It is danced by a mixed group, with the leader at the left end of the line, since Yerzinga bars generally progress clockwise. Small quick steps characterize the dance.

Introduction, 20 counts. Dance is described in 5 parts, 4 counts each.

Part Count Step

I	1.	Step back on R ft.
	2.	Raise L ft. in front of R ft., bending L knee.
	3.	Step L with L ft. (on the heel), toe slightly off floor.
	4.	Step L with R ft. (ball) place slightly behind L ft.
	—.	Pause.
II	1.	Step L with L ft. (on the heel), toe slightly off floor.
	2.	Step L with R ft. (ball) placing it slightly behind L ft.
	3.	Step L with L ft. (on the heel), toe slightly off floor.
	4.	Step L with R ft. (ball), placing R toe next to L heel.

- . Pause.
- III 1. Step back on L ft.
- 2. Raise R ft. in front of L ft., bending R knee.
- 3. Step R with R ft. (on the heel), toe slightly off floor.
- 4. Step R with L ft. (ball), placing it slightly behind R ft.
- . Pause.
- IV 1. Step R with R ft. (on the heel), toe slightly off floor.
- 2. Step R with L ft. (ball), placing it slightly behind R ft.
- 3. Step R with R ft. (on the heel), toe slightly off floor.
- 4. Step R with L ft., placing L toe next to R heel.
- . Pause.
- V 1. Step forward on R ft.
- 2. Hop on R ft., raising L ft. above R ankle.
- 3. Step forward on L ft.
- 4. Stamp with R. ft. slightly in front of L ft.
- . Pause.

Note: Left toe remains off the floor from Part I, count 3 thru all of Part II, Right toe likewise from Part III, ct. 3 thru Part 4.

DUL DULA BAR (Armenian Bar)

Source: Fresno, California, Frances Ajoian.

Record: * Mihran Record No. M-203 "Dul Dula Bar."

Formation: Little fingers joined, held at shoulder height. Open circle, leader at R, moving to R. Very graceful and simple steps, line progressing very slightly. Easy rhythm and danced by mixed group, but usually by older people.

Described in two parts, 8 counts each. Introduction, 1 measure.

Part Count Step

I	1	Point R toe to right.
	2	Point R toe to left.
	3	Point R toe to right.
	4	Point R toe to left.
	5-8	Repeat from 1 to 4.
II	1	Step forward on R foot, to center of circle.
	2	Pause, raise L foot above right ankle.
	3	Step forward on L foot.
	4	Stamp R foot ahead of left, weight still on L.
	5	Step back on R foot.
	6	Swing L foot toward right, crossing in front of R.
	7	Step back on L foot.
	8	Pause, touch R toe next to L toe.

Repeat Part I and II to complete record.

NOTE: This is one of the primitive dances, usually danced by older people in a small village during festive activities.

* ARMENIA ARMENIA
MF Co # 452
Side 1 - Board 5

GEMRIGIN BADUH

Tax Wall

(Armenian Bar—Progressive)

Source. Fresno, Calif. Roupen Chookoorian & Frances Ajoian.

Record: Lighting No. 15B. Introduction 12 counts. Described in 4 parts, 6 cts. each.

Formation: Closed circle, little fingers interlocked held at shoulder height. Danced by couples, W to M L. A combination of the basic walking bar step and two step is used in this dance.

Contrary to the other Yerzinga dances, this dance is one that moves to the right or CCW. They claim this is one of their wrong dances as it does not move with time (CW). Also the story about the dance being progressive is: as the people lined up outside of the tax collector's office, each one coming out would go down the line telling how much he was taxed for.

Count Part I

- 1 Step R with R ft. (basic walking bar step, "Three & One").
- 2 Step R with L, moving in LOD.
- 3 Step R with R ft. in LOD.
- 4 Touch L toe in front of R ft.
- 5 Step L with L ft.
- 6 Touch R toe in front of L ft.

Part II

- 1-6 Repeat Part I.

Facing partners, hold RH at shoulder height, R turn with partners, (W on M left) six count, two step, once around.

Part III

- 1 Step R, together, step R (both M & W).
- 2 Step L, together, Step L.
- 3 Step R, together, step R.
- 4 Step L, together, step L.
- 5 Step R, together, step R.
- 6 Step L, together, step L.

Facing partners, hold LH at shoulder height, L turn with partners, (W on M L) six count, two step, once and a half around.

Part IV

- 1 Repeat No. 1, Part III.
- 2 Repeat No. 2, Part III.
- 3 Repeat No. 3, Part III.
- 4 Repeat No. 4, Part III.
- 5 Repeat No. 5, Part III.
- 6 Repeat No. 6, Part III. (Finish with partner W to M (R, new partner on M L.)

Repeat dance with each new partner to complete record.

NOTE: After right and left hand turn with partner (like star turn)

* KET TIME DETROIT
Sahr Co #1004 - Side 1 - Bond 5

and progressing W fwd. (R in LOD) little fingers are joined for basic bar, Part 1 & 2.

—presented by Frances Ajoian

GOLDEN BRACELET

(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record: * "Golden Bracelet," Lightning no. 17-B.

Formation: Open circle, little fingers interlocked, held at shoulder height, dance leading to the R, a simple walking step with stamp to accentuate the rhythm.

Time signature: ¾. The music is easily divided into 3 parts, Part A and Part C being identical, Part B accelerated and omitting the pauses. Each pause consists of two meas.

No record introduction, described in 8 cts.

Ct. Pattern

Part A (18 phrases, 36 meas)

- 1 Step bk. on L ft.
- 2 Point R toe in front of L ft.
- 3 Step to R on R ft.
- 4 Step with L in front of R.
- 5 Step to R on R ft.
- 6 Draw L ft. to R ft. and hold.

7-8 (Pause in music). Stamp twice with L ft. beside R ft.

Part B (18 phrases, meas 37 to 72 incl.) This portion of dance is a 6-ct. pattern danced to 8 ct. music. It is known as a fast or "havasi bar," (Bar being the Armenian word for dance).

- 1 Step to R on R ft.
- 2 Step to R on L ft.
- 3 Jump on both ft. to R.
- 4 Swing L ft. fwd. and slightly in front of R ft., turning body to face slightly L.
- 5 Jump on both ft. to L.
- 6 Swing R ft. fwd. and slightly in front of L ft., turning body slightly to the R.

Part C (final 6 phrases, 12 meas)

Repeat dance as in Part A.

—presented by Francis Ajoian

—notations prepared with assistance of Mary Spring

HALAY

(HAH-leh)

Armenian Bar

Source: Armenian Colony, Fresno, California.

* ARMENIA ARMENIA
MF Co #452 - Side 1 - Band 1

Record: REC-ART 1506-B "Halay Havasi" or KURDAPHONE 501-A "Kurdish Halay," Vosbikian-LP-V-1.

Formation: Line dance, chiefly done by men. Joined hands are held straight down, bodies very close together.

Count Step

- 1 Facing center, step on R ft to right.
- 2 Step on L ft. behind right.
- 3 Step on R ft to right.
- 4 Lift L ft off floor towards R ft, L knee bent.
- 5 Dip to the left, both knees bent and pointing to left. Both chug slightly diagonally to left on ball of feet.
- 6 Chug back, straightening knees.
- 7 Repeat count 5.
- 8 Repeat count 6.

NOTE: During the walking steps (counts 1, 2, 3, 4) men usually lean forward from the waist up. Use bouncy walking step.

—presented by Frances Ajoian

HALAY HAVASI
(Armenian Bar)

Source: Variation composed by various younger mixed groups dancing the Halay in the Eastern United States. This is what they call the American version of our dance.

Record: Kevorkian No. 37011 or AriZiv No. K-31. No record introduction, described in 4 parts, 4 cts. each.

Formation: Open circle, hands held down by side, straight, through complete dance. Dancers close together: very little progress made by line. Slight bounce in step, same as basic Halay.

Count Part I

- 1 Both feet together, in place, dip, bending knees fwd.
- 2 Repeat No. 1, dip.
- 3 Repeat No. 2, dip.
- 4 Repeat No. 3, dip.

Part II

- 1 Swerve, from left to right, in place, both knees bent, describe a circle from waist down by bending knees swinging from left to right, slightly straightening knees circling back from right to left. Weight should be on outside edge of L ft. and inside edge of R ft., rolling to toe, opposite edges, back on heel to create swerve movement in a circle.
- 2 Repeat No. 1, swerve.
- 3 Repeat No. 2, swerve.
- 4 Repeat No. 3, swerve.

Part III

- 1 Hop on R ft., bringing L ft. in front with left knee crossed over right knee.
- 2 Hop on L ft. in 1od, R ft. still behind L ft. Swing back slightly, knees in same crossed position (pt. 3, No. 1) swing from hip, knees straight.
- 3 Hop on R ft., in LOD, L ft. in front with L knee crossed over R knee, swing fwd. slightly knees straight.
- 4 Repeat No. 2.

Part IV

- 1 Repeat Part III, No. 1, Hop.
- 2 Repeat Part III, No. 2, Hop.
- 3 Repeat Part III, No. 3, Hop.
- 4 Repeat Part III, No. 4, Hop.

Repeat all four parts to complete record.

—presented by Frances Ajoian

HALAY—Kotchari

Armenian Bar

Source: Fresno, Calif., Frances Ajoian.

Record: Kevorkian No. 37011, "Hale Havasi" & Arziv No. K31, "Halay Kotchari, J-1147-XTV 27093 "Seventh Veil," A. Barsamian.

Formation: Open circle, hands held down by side, straight thru complete dance. Dancers close together, very little progress in dance leading to the right, usually danced by men only.

Described in 8 counts.

Counts Steps

- 1 Dip forward, both feet together, bending knees.
- 2 Repeat No. 1.
- 3 Point L toe in front of R ft., swing L toe forward and up.
- 4 Repeat No. 3.
- 5 Step R with L ft., cross in front of R ft.
- 6 Step R with R ft., in line with L ft.
- 7 Step R with L ft., cross in back of R ft.
- 8 Step R with R ft., next to L ft.

NOTE: No. 3. While swinging L toe forward and up, R knee is bent, so body leans back.

No. 4. During point L toe, body is slightly leaning forward, this creates rock motion of back and forward.

No. 5. Body leaning forward slightly.

During the dance a close position is maintained so all dips, leans back and forth, are performed together at the same time.

* RENDEZVOUS IN ARMENIA
Roulette Co R 25230 - Side 2 - Band 3

This is a variation to the basic Halay, Armenian Bar,
danced by all the various villagers.

—Frances Ajoian

HENNO-HENNO

(Karshama-Turkish)

Source: Mr. Oscar Kevorkian & Frances Ajoian, Fresno, Calif.
Record: Kevorkian No. 7L603, "Henno Henno." Vosbikian

LP-V-1, Side 1, No. 5. + Knapp KL-1160 Side 1 - Bd 6

Formation: Open circle, little fingers interlocked held at shoulder height, leader at the R moving CCW. Leader usually holds handkerchief in R hand, directing line with whirls and waving motion of hand. Easy walking steps with slight body movements are used.

This is one of the many Armenian dances which was influenced by the Turks during their rule of Armenia. No actual area originates this dance that can be traced and as only Turkish music was available then the basic Three and One Bar steps were adopted to it. The word "Karshama" means opposite, which the dancers progress in going thru the dance.

Introduction, 16 counts, described in 2 parts, 4 counts each.

Part Count Step

I 1 Step R with R ft. in LOD.
 2 Step R with L ft. in LOD.
 3 Step R with R ft. in LOD.
 4 Step R with L ft., next to R.

II Facing center of circle.
 1 Step L with L ft., turning L shoulder toward center of circle.
 2 Step L with R ft., next to L, facing center.
 3 Step L with L ft., turning L shoulder toward center.
 4 Step L with R ft., next to L, facing center.

Repeat Part I and II to complete record.

NOTE: Part I use a casual walking step to the right in LOD. Part II, No. 1, turn of shoulders towards center of circle will also make arms and hands turn from forward position towards the right which should be followed thru. To get proper degree of turn, when stepping L with L ft. think of stepping back on L ft. but finishing the step facing center of circle.

INE ORRE (THOSE DAYS)

(Armenian Misirlou)

Source: Fresno, Calif., Frances Ajoian.

Record: Knapp Co KL-1160 Side 1
"Ine Orre," Sarkisian no. 1508-B

Formation: Open circle, little fingers interlocked held at shoulder

* ARMENIA ARMENIA
MF Co #452
Side 2 - Band 6

height, slow tempo, using grapevine step with graceful movements thru complete dance.

This dance is the American version and variation of Lorkay, Lorkay danced by the Daronzee. As it is a more graceful dance, usually performed by the women, however a mixed group can do the dance.

Described in two parts, five counts each.

Count Step

- 1 1 Point L toe to R, in front of R.
- 2 Point L toe to L.
- 3 Point L toe to R, in front of R.
- 4 Point L toe to L.
- 5 Cross over R with L, step on L. (Grapevine step)
- 2 6 Cross over L with R, step on R.
- 7 Cross over R with L, step on L.
- 8 Step R on R, next to L.
- 9 Step R with L, behind R.
- 10 Step R on R, next to L.

Repeat Parts 1 & 2, to complete record.

Note: Part 2, no. 8—after completing grapevine step or crosses on the step R on R can do a leap to R on R, if desired. Part 2 no. 6 to 10, body is turned to follow thru in LOD each step.

LORKAY—LORKAY
(Armenian Bar)

Source: Fresno, Calif., Frances Ajoian.

Record:  M. Janigian Co., No. MJ 50.

Formation: Open Circle, little fingers interlocked, held at shoulder height, leader and dance progressing to right. This dance is usually performed by women only as it has a more graceful step and rhythm.

This dance originated near the town of Van and is also danced by the people of Daron at festive activities, i.e., weddings, etc.

Count Step

- 1 Point L toe in front of R.
- 2 Point L toe to L.
- 3 Repeat No. 1.
- 4 Repeat No. 2.
- 5 Step R with L crossing in front of R.
- 6 Hop on L ft., turning body twd. L.
- 7 Step L with R ft., crossing in front of L ft.
- 8 Hop on R ft., turning body twd. R.
- 9 Step R with L ft. turning body to R (L crosses in front of R).
- 10 Step R with R ft.

* "EVENING AT THE SEVENTH VEIL"
SVS Co # 1001
Side 1 - Band 1

- 11 Step R with L ft.
- 12 Step R with R ft., turning to face center.

Repeat 1 to 12 to complete record.

NOTE: Steps 9, 10, 11, 12 are actually four walking steps to R, ending facing center. As music tempo increases this variation may be used to end sequence No. 12: Chug fwd.—down and up—bending both knees, and eliminate No. 1, since the chug takes two counts.

—presented by Frances Ajoian

MARINOKA

Armenian Bar

Source: Mr. Hagopian & Frances Ajoian, Fresno, Calif.

Record: J-1147-XTV 27094 "The Seventh Veil," Artie Barsamian Band No. 6, "Seeroon Aghchig." To my knowledge there are no records available to this Daron Dance, however tempo is the same as the above song, Seeroon Aghchig.

Formation: Open Circle, little fingers interlocked held at shoulder height, leader is at the right and dance progresses CCW.

This is one of the dances the people performed at any occasion in the town of Daron. Both men and women do this dance. No introduction, described in two parts, 6 counts each.

Part Counts Steps

I 1 Step fwd. with L ft., toward center of circle.
2 Step fwd. with R ft., next to L.
3 Step fwd. with L ft.
4 Dip fwd on R ft. no weight change, bending both knees.
5 Put weight back on L ft. in same position as in No. 3.
6 Step back with R ft. pointg ft. in LOD, right.

II (Walking step, single file, facing right) hands are brought down to about waist level, fingers joined.

- 1 Touch L toe next to R heel.
- 2 Step fwd. on L in LOD, walking step.
- 3 Step fwd. on R ft.
- 4 Step fwd. on L ft.
- 5 Step on R ft., facing center of circle.
- 6 Touch L toe next to R ft.

Repeat Part I and II to complete the record.

NOTE: Part II, during walking step, single file, sway body in line of steps, slightly.

* Tony Bozirian Songs & Dance #
GT. # 4001 - Side 2 - Band 2

MEDAX TASHGINAG (silk handkerchief)

(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record:  "Medax Tashginag" Songs of Yerzinga Series, Lightning no. 14-B.

Formation: Open circle, little fingers interlocked held at shoulder height. Small side steps used at varied speed, dance progresses CW, leader at left end of line.

Style Note: This dance is usually performed by W, as the title might indicate. "Silk Handkerchief," a delicate article which most W used to tie around their hair or kept tucked in at belt. The leader often holds handkerchief at shoulder height, leading the dancers. Movement of the body and hands is graceful, swinging arms from the shoulder pos. fwd. and out to a down pos. and back to original hold, fingers remain joined.

Record introduction, 8 cts, described in 8 cts, four sets.

Ct. Pattern

- 1-6 Side step to L with L ft leading, R ft behind.
- 7 Step back with L ft.
- 8 Raise R ft in front of L ft, bending R knee.
- 1-3 Side step to R with R ft leading, L ft behind.
- 4 Step with L ft, next to R ft.
- 5 Dip fwd, bending both knees together. (Hds. to down at sides)
- 6 Dip down, complete fwd dip pos no. 5 with down movement. (Hds. up to original pos.)
- 7 Straighten knees, up from dip pos.
- 8 Pause.
- 1 Step fwd with R ft, bringing Hs to down at sides.
- 2 Pause, raise L ft above R ankle.
- 3 Step fwd with L ft, twd ctr, Hs up to original pos.
- 4 Pause, hold pos.
- 5 Stamp fwd with R ft, slightly ahead with weight on R ft, Hs move to fwd pos.
- 6 Pause, hold pos, weight on L ft, Hs to original pos.
- 7 Step bk on R ft, slightly behind L ft.
- 8 Raise L ft in front of R ft, bending L knee.
- 1-2 Side step L with L ft leading, R ft behind.
- 3 Step bk with L ft.
- 4 Raise R ft in front of L ft, bending R knee.
- 5-6 Side step R with R ft leading, L ft behind.
- 7 Step back with R ft.
- 8 Raise L ft in front of R ft, bending L knee.

Complete record by repeating cts 1 to 32, or 4 sets of 8 cts.

Note: Dip step is only one dip completed to 3 cts. (5-6-7).

—notations prepared with assistance of Mary Spring
—presented by Frances Ajoian

MEDAX TASHGINAG (Silk Handkerchief)
(Armenian Bar—Songs of Yerzinga)

Lightning Record No. 14-B

1. ME-DAX TASH-GI-NAG-US KEZ GA-NE-VEE-RAM
REPEAT.
KIS-HARE SOR-EG YES QUO SER-OV GA-MA-SHEM
REPEAT
2. ACH-YAR-ONNE YES KEZ DES-A CHUL-LIYE
REPEAT
KIS-HARE SOR-EG MET-GUS HA-GAH BA-HEY
REPEAT
3. AN-QOUT ACK-CHIG IN-CHOO KO-VES HAR-RA-SAR
REPEAT
SER-DES SER-DES GOR-GE-SER QU-HAR-RA-SAR
REPEAT
4. AMEN-A-DEN YES KEZ GA-HE-SHEM
REPEAT
SER-DES CKHO-REN ACH-QU-VAHK GA-KA-SHEM
REPEAT

English Translation is not word for word of above.

I present you my silk handkerchief.

Night and day I long for your love.

I wish I had never met you.

Night and day my mind would then be at peace.

Heartless girl why did you go away from me.

Leaving me with a broken heart.

Always I'll remember you.

From the bottom of my heart I desire you.

Translated by: Frances Ajoian

Fresno, California

Dance presented Folk Dance Camp, Stockton, 1957.

NOR IMATSA (Yerzinga Tamzara)
(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record: * "Nor Imatsa," Songs of Yerzinga Series, Lightning no. 13-A.

Formation: Open circle, little fingers interlocked held at shoulder height, small quick steps through complete dance.

This dance is one of the many versions of the basic TAMZARA, danced by a mixed group, leader at L end of line, progressing slightly CW while dancing, using down-up-forward H movement. Record introduction 12 cts, described in two sets, 8 counts each.

* KEF TIME Detroit 16
Side 2-Band 5-7

Cts. Pattern

- 1 Step back on R ft.
- 2 Raise L ft. slightly off floor diag. twd. R.
- 3 Step on L ft. in place.
- 4 Step L with R ft. slightly behind L ft.
- * Pause (slightly brush fwd. with L ft.)
- 5 Step bk. with L ft.
- 6 Raise R ft. slightly off floor diag. twd. L.
- 7 Step with R ft. in place.
- 8 Step R with L ft. slightly behind R ft.
- * Pause (Slightly brush fwd. with R ft.)
- 1 Step fwd. with R ft. twd. ctr. (see notes H movements).
- 2 Hop on R ft., raising L ft. above R ankle.
- 3 Step fwd. with L ft.
- 4 Stamp with R ft. slightly ahead of R ft.
- * Pause
- 5 Step bk. with R ft.
- 6 Raise L ft. slightly off floor diagonally twd. R.
- 7 Step fwd. with L ft.
- 8 Stamp with R ft., slightly ahead of L ft.
- * Pause.

Repeat cts. 1 to 16 or two sets of 8 cts. to complete record.

Note: Use down-up-forward movement of Hs. through second set, 1 to 8.

- 1 Hs. are brought dn., fingers remained joined through complete dance.
- 2 Hold dn. pos.
- 3 Hs. raised up to original pos.
- 4 Hold original pos.
- 5 Hold original pos.
- 6 Hs. swing slightly twd. shoulder.
- 7-8 Hs. swing twd. ctr. or fwd. & back to original pos.

presented by Francis Ajoian

—Notations prepared with assistance of Mary Spring

PABOOJUMUN—Goshigis

(Slipper Dance, Armenian Dance)

Source Record: Roupen Chookoorian and Frances Ajoian, Fresno, Calif.

Record: Lightning No. 12A, "PABOOJUMUN," Songs of Yerzinga Series.

Formation: Open circle, hands joined with little fingers interlocked, held at shoulder height, small quick steps are used, leader on the left, dancing CW.

This is a combination of steps used in their dances, "Bardezuh Mer" and "Buzdigoots."

Introduction, 8 counts, described in 5 parts, 4 counts each.

Part Count	Step
I	1 Step bk. on R ft. 2 Raise L ft. in front of R ft. bending L knee 3 Step L with L ft. (on heel), toe slightly off floor. 4 Step L with R ft. (ball) and place slightly behind L ft. Pause
II	1 Step L with L ft. (on heel), toe slightly off floor. 2 Step L with R ft. (ball) placing it slightly behind L ft. 3 Step L with L ft. (on heel), toe slightly off floor. 4 Step L with R ft. (ball), placing R toe next to L heel. Pause.
III	1 Step back on L ft. 2 Raise R ft. in front of L ft., bending R knee. 3 Step R with R ft. 4 Step R with L ft. placing toe next to R heel. Pause.
IV	1 Step forward on R ft. toward center. 2 Hop on R ft., raising L ft. above ankle of R. 3 Step forward on L ft. 4 Stamp with R ft. slightly in front of L ft. Pause.
V	1 Step back on R ft. 2 Raise L ft. in front of R ft. 3 Step forward on L ft. 4 Stamp with R ft., slightly in front of L ft. Repeat Part I thru V to complete the record.

NOTE: Left toe remains off the floor from Part I, count 3 thru all of Part II.

POMPOURI
PAHM-poo-ree)
Armenian Bar

Source: Armenian Colony, Fresno, California.
Record: REC-ART 1507 "Pompouri" or KEVORKIAN No. 3
 "Moosh."

Formation: Closed circle, hands on neighbors' shoulders. For both M & W.

Steps: Bouncy walking steps and hops.

Introduction: 2 measures or 1 chord. Music 4/4.

This bar comes from the province of Moush (pronounced Moosh) and is so typical as to prompt the record company to title it by the name of that province. This is one of the more varied and interesting of the bars and very popular with the Armenians in Fresno, many of whom come from Moush.

* John VARTAN ARMENIAN DANCE
V2829 Co Side B - Band 4

Count Step (facing center throughout the dance.)

- 1 Step on R ft. to R.
- 2 Step on L ft. in back of R.
- 3 Step on R ft. in place.
- 4 Swing left foot backward bend at knee.
- 5 Swing L ft forward.
- 6 Step on L ft. next to R ft., in place.
- 7 Point R ft. (or toe) in front of L ft.
- 8 Point R ft. (or toe) to side.
- 9 Stamp on R ft. in place, next to L ft.
- 10 Pause.

NOTE: There is a slight bouncing motion to the steps, the steps being done on the balls of the feet. In counts 7 and 8, entire weight is on the left foot and the right heel may remain stationary while the toe points left and right.

—presented by Frances Ajoian

“Style is preferable to speed and authenticity to vigor”

SOTIS

(Armenian Guardille)

Source: Fresno, Calif. Roupen Chookoorian & Frances Ajoian.

Record: Lightning no. 12-B. No introduction. Described in 6 parts, 8 counts each.

Formation: Couples form square, sets of four. Men on inside, backs to center, W facing partners. Upper arm hold position by both M & W. M progress fwd. to his L, W move back to her L. Steps used in this dance, combination of step draw and polka, or two-step.

Count Part I

- 1 M step left with L ft. (W step R), draw step close with R ft. in LOD.
- 2 Repeat no. 1.
- 3 Repeat no. 1.
- 4 Repeat no. 1. (slight bow)
- 5 M step right with R ft. (W step L), draw step close with L ft. in LOD.
- 6 Repeat no. 5.
- 7 Repeat no. 5.
- 8 Repeat no. 5 (slight bow).

Part II

- 1 M step left with L ft. (W with L), walking step.
- 2 M step left with R ft. (W with R)
- 3 M step left with L ft. (W with L)
- 4 M step together with R ft. next to L ft. (Bow).
- 5 M step R with R ft., (W step L), walking step.
- 6 M step right with L ft., (W with L).

- 7 Men step right with R ft., (W with R)
- 8 M step together with L ft. next to R ft. (Bow).

Part III

- 1 M step left with L ft. (W with R) walking step.
- 2 M step left with R ft. (W with L)
- 3-4 Polka or two-step, turn with new partner in place.
- 5-6 Polka or two-step, turn with new partner in place.
- 7-8 Polka or two-step, turn with new partner in place.

Part IV

- 1 Repeat Part 2, No. 5.
- 2 Repeat part 2, no. 6.
- 3 Repeat part 2, no. 7.
- 4 Repeat part 2, no. 8.
- 5 Repeat part 2, no. 1.
- 6 Repeat part 2, no. 2.
- 7 Repeat part 2, no. 3.
- 8 Repeat part 2, no. 4.

Part V

- 1-2 Polka or two-step, turn with new partner in place.
- 3-4 Polka or two-step, turn with new partner in place.
- 5-6 Polka or two-step, turn with new partner in place.
- 7-8 Polka or two-step, turn with new partner in place.

Part VI

- 1 M step left with L ft. (W with R), draw step close with R ft. (W with L).
- 2 Repeat no. 1.
- 3 M step right with R ft. (W with L) draw step close with L ft. (W with R).
- 4 Repeat no. 3.
- 5-6 Polka or two-step with turn.
- 7-8 Polka or two-step with turn.

Notes: **Part I**, Original couples dance together, **Part II**, Separate, M move fwd. (L), W move bk. (L), (small steps in place) No. 4, bow to new partners: no. 8, bow to original partners. **Part III**, start with original partners, with two walk steps progress to new partner. **Part IV**, separate, M move bk. (R), W move fwd. (R): no. 4, bow to original partners, no 8, bow to new partners. **Part V**, Polka with new partners. Part I, II, III, IV, V repeated 3 times (with each woman in set). Part VI repeated to remainder of record with original partner moving around entire square, holding partner with upper arm hold. Each square then breaks formation and all couples form a large circle to finish out the record, dancing Part VI through the formation change.

—presented by Frances Ajoian

* *Shadow's OF Casbah*
Side 1 - Band 1
Kapp Co

SEPASTIAS BAR

(Armenian Bar)

Source: Armenian Colony, Fresno, Calif, presented by Frances Ajoian

Record: ~~X~~ "Mihran No. 207, Sepastio Bar." *Kapp KL 1160*

Side 1

Formation: Open circle, hands held at shoulder height not joined. Men snap fingers, women hold thumb and fore-finger forming (). Dancers progress in single file to right and left.

The name of the Dance relates to the origin of it. Both the men and women of Sepastio performed their dance at festive occasions. Introduction, 24 counts, described in 6 parts, steps used (two-step or the step-together-step).

Part Count Step

I	1	Step R with R ft., turning in LOD, single file.)Step
		Step next to R with L ft. in LOD.)together
		Step forward with R ft.)Step
	2	Step forward with L ft. in LOD.
		Step next to L with R ft.
		Step forward with L ft.
	3	Step forward with R ft. in LOD.
		Step next to R with L ft.
		Step forward with R ft.
	4	Stamp L ft. next to R at same time of stamp, clap hands and turning to the left.
II	1	Repeat Part I starting with the left ft. returning to original position in single file, stamp with R ft. No. 4.
III	1	Repeat Part I, step No. 1.
	2	Repeat Part I, step No. 2 turing to the R in a complete circle.
	3	Repeat Part I, step No. 3.
	4	Repeat Part I, step No. 4.
IV	1	Repeat Part I, starting with the L ft. single file return to original position.
	2	Repeat Part I, step No. 2, opposite ft., turning to the L in a complete circle.
	3	Repeat Part I, step No. 3, opposite ft.
	4	Repeat Part I, No. 4, stamp R ft.
V	1	Step forward with the R ft., facing the center.
		Step forward with L ft., next to R.
		Step forward with the R ft.
	2	Step forward with L ft.
		Step forward with R ft., next to L.
		Step forward with L ft.
	3	Repeat Step No. 1.
	4	Stamp L ft. next to R and clap hands.
VI	1	Repeat Part V, step No. 1, starting with L ft. turning

- 2 to the L in a half circle each on step No. 1 and No. 2.
- 3 Repeat Part V, step No. 3, opposite ft., stepping backwards, facing the center of circle.
- 4 Stamp R ft. next to the L.

Repeat Parts I thru VI to complete the record.

NOTE: During the dance the tempo will get faster on this record, in which case the steps are made shorter.

TAMZARA

(TOM-zah-rah)

Armenian Bar

Source Armenian Colony, Fresno, California

Record:  VOSBIKIAN V-1006A, KEVORKIAN 37011, REC-ART 1506, J-1147-XTV-27094 "Seventh Veil," A Barsamian.

Formation: Open circle, hands joined at shoulder height with little fingers interlocked. Face center throughout dance.

This version is from the town of Airzoorum. The steps are rather simple but have a peculiar lift which makes them difficult to fit to the music until the feel of the dance is mastered. The complete sequence takes 15 counts which can be divided into three series of four counts each plus a pause.

Count Step

- 1 1 Step back on R ft.
- 2 Raise L ft. off the floor, bringing it towards R.
- 3 Step on L ft. in place.
- 4 Step back on the R ft.
- 5 Raise L ft. off floor, bringing it toward R.
- 2 6 Step back on L ft.
- 7 Raise R ft off floor, bringing it toward L.
- 8 Step on R ft. in place.
- 9 Step back on L ft.
- 10 Raise R ft. off floor, bringing it toward L.
- 3 11 Step on raised R ft., slightly bending knee.
- 12 Hop on the R ft. in place (or merely lift R ft.).
- 13 Step forward with the L ft. bringing R ft. slightly in front.
- 14 Stamp with R ft.
- 15 Stamp with the R ft.

NOTE: The stamps in Cts. 14 and 15 are in quick succession, the weight remaining on the L ft. In order to keep the circle moving to the right, in count No. 4, step slightly sideways in LOD, also in count No. 9 step sideways R with the L ft.

—presented by Frances Ajoian

 *Seventh Veil*
SVS Co 1001
Side 2-Band 2

* JOHN VAETAN ARM. DANCES

Side A - Band 6

TAMZARA

(Tom-zah-rah)

Armenian Dance (couple version)

Source: Armenian Colony, Fresno, California

Record: ~~X~~ Rec-Art No. 1506.

Formation: Performed by couples and not more than three people. Hands joined crossed behind partner. (Skater's pos. in bk.

This version is from the area around the town of Harpoot. The rhythm is the same as in the Bar or open circle version of Tamzara with a few variations in the steps and danced in couples or groups of three. The complete sequence takes 15 counts, which is divided into three series of five counts each.

Count	Step
1	1 Step back on R ft.
	2 Raise L ft. off floor, bending L knee, crossing in front of R ft. with L toe above R toe.
	3 Pause—hold pos.
	4 Touch L toe in front of R ft.
	5 Touch kick L heel in front of R ft. swinging L ft. fwd.
2	6 Step back on L ft.
	7 Raise R ft. off floor, bending R knee, crossing in front of L ft. with R toe above L toe.
	8 Pause—hold pos.
	9 Touch R toe in front of L ft.
	10 Touch kick R heel in front of L ft. swinging R ft. fwd.
3	11 Step fwd. on raised R ft., slightly bending L knee.
	12 Hop on R ft. in place.
	13 Step fwd. with L ft. bringing R ft. slightly in front.
	14 Stamp with the R ft.
	15 Pause.

NOTE: The couples progress around in small circle first turning right, the next time turning left, and then fwd. if space is available. This is only done during Part 3, steps 11 to 15, which is repeated consecutively until circle is completed. Usually three times sufficient for couples (groups of three will require perhaps four) repeats of Part 3. Parts 1 and 2 are performed after each figure completed, i.e., 1, 2, 3, (1-15), turn R (repeating 11 to 15 until circle completed); 1, 2, 3, progressing fwd. (repeating Part 3 about four times) if space available. Part 3, 11 to 15, should not be repeated consecutively over eight times.

Variation: Dip step can be used or in addition for parts 1 and 2, steps 4-5 and 9-10.

Count	Step
1	1 Same as above.
	2 Same as above.

- 3 Same as above.
- 4 Step to L on L ft.
- 5 Bend L knee slightly, step behind L ft. with R ft. bend R knee, dipping in LOD (or to L side).

2 6-10 same as above, using opposite ft. (R).

—presented by Frances Ajoian

THREE AND ONE

(Armenian Bar)

Source: Armenian Colony, Fresno, California.

Records: * GREGART No. 3372 "Haigagan March," Vosbikian, LP-V-1, Side 1, No. 2, REC-ART L507B, KEVORIAN No. 4, ORIENTALE No. 6601-A, Orientale No. 6604-B.

Formation: Typical Armenian line dance, hands held at shoulder height and joined with little fingers interlocked. Open circle.

Steps: Rhythmic walking step, step-point.

This Armenian Bar is probably the easiest and most common of their line dances. The name is unusual in that it is derived from the routine of the steps and in itself virtually describes the dance. Its description will reveal its similarity to the basic circle dances of all Balkan and Near-East countries, such as the Greek Hasapikos, though its origin may be independent.

Count Step

- 1 Facing slightly to the R, step on R ft. in LOD.
- 2 Continuing, step on L ft., across and in front of R ft.
- 3 Continuing, step on R ft. in LOD.
- 4 Point L toe in front of R ft.
- 5 Step on L ft. in place next to R ft.
- 6 Point R toe in front of L ft.

NOTE: The above is written especially for women whose particular style calls for swaying the body in a near semi-circle on the step-points in counts 4, 5, 6. When men dance, they usually lift the foot with bent knee instead of pointing. The leader may make a clockwise turn in counts 1, 2, 3 during the dance and retire to the end of the line anytime to pass the leadership to the next person.

—presented by Frances Ajoian

* ARMENIA ARMENIA
MF 452
Side 2 - Band 4

